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del Sarto, the upper drapery of the Virgin is blue with deep or subdued yellow lights; now yellow and blue make when united, green; we therefore trace the same system of harmonious arrangement in this changeable drapery as in the others. Turning now to the portrait of Giulia Gonzaga by Sebastian del Piombo, we find the colors still more nearly allied; the shadows of the drapery are green, the lights yellow; these if mixed would produce a yellow-green intermediate between the colors of the lights and shades. In the "Musical Party" by Titian we find a figure whose drapery is green with yellow-brown lights. The lining of the mantle of the Virgin in one of Vandeyck's pictures has gray shades and pale yellow lights.

From these examples it will clearly appear that if changeable draperies are to produce brilliant and clean effects of color the lights and shades must be chosen from colors which approach each other in the prismatic scale, and that the contrasts of colors with their complementaries are to be avoided unless it is wished to neutralize them and produce a sombre effect.

Correspondence.

GLAZING IN OIL PAINTING.

TAURUS, Cincinnati, O.—Glazing is the application with a brush of some transparent pigment, with a medium of oil or varnish, over some opaquely painted portion of a picture. It produces the effect of a piece of stained glass by altering the color of what lies beneath. It has nothing at all to do with producing a shiny effect as many persons ignorantly suppose. Hammerton says: "Glazing is more generally available for figure painting than for landscapes, because it spoils the effect of distance by taking away atmosphere. It is most useful of all in dark figure pictures, such as the portraits of Rembrandt, where great depth that you can see into is required. In landscape it is of little use in skies and distances, but is often employed with great effect in foregrounds, in foliage especially. * * The depth of the dark hollows under foliage, where the shadows hide themselves from the hot sun, and the transparency of green leaves and grass which have the sunshine in their very substance, are given quite well by glazing, and cannot be imitated at all in any opaque color. So with transparency of new water, such as pools in mountain streams, a very able painter can suggest it to the mind without a glaze, but glazing allows him to give the very transparency itself. There is another great technical advantage in the use of glazing, which is, that it allows a strong contrast between the parts of the picture where it is abundantly employed, and those where it is employed sparingly or not at all."

PALETTES FOR MONOCHROME PAINTING.

CAMAEU, Hartford.—The following table of Lacroix china-painting colors will give you the information for which you ask:

GENERAL TINT.	LIGHT.	SHADOW.
Red-brown.	Orange-yellow.	Deep red-brown.
"	Deep red-brown.	Brown bitume.
"	"	Sepia.
Iron violet.	Iron violet.	Gray.
Grisaille.	Light gray No. 1.	Brown-gray.
"	Grays Nos. 1 and 2 and carmine No. 1.	"
Bitume.	Yellow brown, brown No. 3.	Bitume Nos. 4, 17.
Sepia.	Sepia.	The same.
Capucine red.	Capucine red, orange-red.	Sepia.
"	Orange-yellow, capucine red.	Red-brown.
"	Emeraldstone green.	Deep green.
Green.	Blue-green.	The same.
Blue-green.	Deep ultramarine.	Dark blue.
Blue.	Common blue (alone).	"
"	Light carmine, A.	"
Carmine.	Deep purple—the same at the second firing.	Deep carm. No. 3.
Purple.	"	"

THE DIXON DRAWING COMPETITION.

SIR: I have heard somewhere that prizes are offered by the Dixon Crucible Company for the best lead pencil drawings. If you know the details of the competition, will you oblige a reader by publishing them? J. V., 147 East Forty-fifth St., N. Y.

ANSWER.—A year ago the Joseph Dixon Crucible Company offered twelve cash prizes, amounting to \$275, for the best twelve drawings made exclusively with the Dixon American Graphite Pencils. In July, 1882, the awards were made and the prizes promptly distributed. This plan to encourage the art of drawing in the schools was so successful that the company now offers one hundred and ninety prizes, amounting to nearly one thousand dollars, to the pupils of all public and private schools in the United States, including art students. The drawings must be sent addressed to the Joseph Dixon Crucible Co., Jersey City, N. J., on or before June 1st, 1883. Forty-two prizes are offered to pupils in art schools, forty-two to normal-school pupils, twenty-eight to high-school pupils (ranging in each case from \$25 to \$8), thirty-two to grammar-school pupils (ranging from \$20 to \$3), and forty-six to pupils in lower grade schools (ranging from \$10 to \$1). Circulars giving full details will be sent by the Dixon Company on application.

DISTEMPER PAINTING.

H. F., Atchison, Kansas.—(1) The best size for distemper colors is made from parchment clippings. These are soaked in cold water for twenty-four hours, then boiled for five hours. Occasionally take off the scum. When the liquid is sufficiently boiled, strain it through a coarse cloth. If the size is to be kept long, three or four ounces of alum, dissolved in boiling water, should be added to every pailful. The size must

be boiled again till it becomes very strong, strained a second time and put into a cool room. (2) The sooner distemper colors dry after they are laid on the better. Windows and doors should be shut, the free circulation of the air stopped as much as possible while the color is being laid on; but directly the wall or ceiling is covered the windows and doors should be opened and as much air admitted as possible, to absorb and carry off the moisture.

[Much Correspondence is necessarily omitted.]

Among the Dealers.

The last collection of Japanese works of art make by Mr. Heromich Shugio's predecessor the late Mr. Yaye, for the First Japanese Trading Company, are now on exhibition at the art-rooms of the latter. Among them are many objects of decided interest; and some of the best of these it is gratifying to note are from the company's own factory in Tokio—gratifying because there is much talk of the impossibility of procuring Japanese works of art equal in execution to the old. Perhaps it is not too much to affirm that, saving the quality of tone that age alone can give to fine lacquer and metal work for instance, the best pieces made to-day are in no respect inferior to those made fifty or a hundred years ago. Take, for example, the oxidized silver incense burner in this collection, with its cleverly disposed and finely modelled storks and turtles, telling their story of peace and rest; or the circular solid silver box, covered with that peculiar black enamel of gold, silver and copper, which the Japanese call "shiakudo," with its delicate damascening and its cover decorated with carefully chiselled chrysanthemums and other flowers. Who will say that these are inferior in workmanship to any objects of the kind, old or new? There are some articles, it is true, which are no longer made in Japan—such as armor and some kinds of arms—and are esteemed for their variety no less than for their beauty. Among the curious old objects in the collection is a dagger with handle and scabbard of lacquered wood, the scabbard showing portions of a dragon of gold in high relief, as they are supposed to appear through the clouds. Collectors of jade will find some remarkably fine red and white specimens artistically cut, and connoisseurs of rock crystal, a vase about a foot and three inches high, and a flawless sphere of this latter mineral about four inches in diameter.

THE time apparently has not arrived yet for American piano-makers to give us such artistically designed cases for their instruments as have been produced lately by some of the English manufacturers. But there are not lacking indications that we may yet have them. Albert Weber seems to be advancing in that direction; the value of his rich-toned instruments is certainly enhanced by some cases he has made lately to conform with different kinds of furniture.

SOME excellent specimens of Louis Quinze and Louis Seize furniture are usually to be seen at the rooms of Duveen Brothers. Among some notable pieces on view there now are six tapestry-covered chairs illustrating La Fontaine's fables, a fine buhl cabinet, and a curious and handsome commode in "Vernis-Martin" style, with a charmingly painted panel.

ONE has got used to looking in at Schneider, Campbell & Co.'s about this time of the year with the certainty of finding something especially fine in art bronzes and modern Sèvres. Just now one would certainly be repaid by such a visit. Picault's group of "Perseus and Andromeda" is a charming composition, and is roughly but sufficiently finished after a manner which is much more grateful to the artistic eye than the more elaborately chased and stippled work so popular in this country. In color it is of that quiet tone known as "artist's bronze." By the average buyer, however, the piece will not be esteemed nearly as highly as such richly parti-colored bronzes as "The Falconer," by Emile Guillemin, which is certainly superbly modelled. So also is the "Sioux Chief," by Duchoiselle, finished in the same style. This latter piece was executed by the sculptor to the order of the firm, who sent him special photographs and models for the purpose. The

chief is floating in a canoe, (rather insecurely,) and has an arrow in hand all ready to discharge at some flying game. He has already bagged a brace of birds, which lie in the stern.

Messrs. Schneider, Campbell & Co. have also several Italian marble sculptures of child life, for the most part of unusual excellence, by Cipriani, Buzzanti, and Caroni. In these, as with the bronzes, however, we find two kinds of beauty, viz.: The pretty and popular and the more truthful and more artistic. In the one category might be placed the work of the first two names; in the other, such works as Professor Caroni's "Winter," representing a poorly-clad, shivering, frost-bitten child—the very picture of suffering. Compare this with Cipriani's pretty treatment of the same subject, and our distinction will be understood at once.

Some of the Sèvres vases recently imported by this firm are not to be surpassed for beauty or importance. A few months ago we noticed the superb pair in "bleu de roi," with Boucher-esque paintings by Schilt, which was sold to Mr. Charles J. Osborne. Another pair, no less beautiful, painted by the same artist, has been sold to Mr. Robert L. Stuart. Magnin decorates a third pair in similar style. These are forty-four inches high. Very graceful in their slender proportions are a pair, decorated with mythological subjects by Fuchs, which would make charming mounts for newels in some palatial house. But the firm shows nothing more exquisite in color than the tender turquoise of the vases decorated by Sabourin. The work of this artist is highly prized in Paris, a fact easy to understand with these almost exceptionally beautiful examples of it in view.

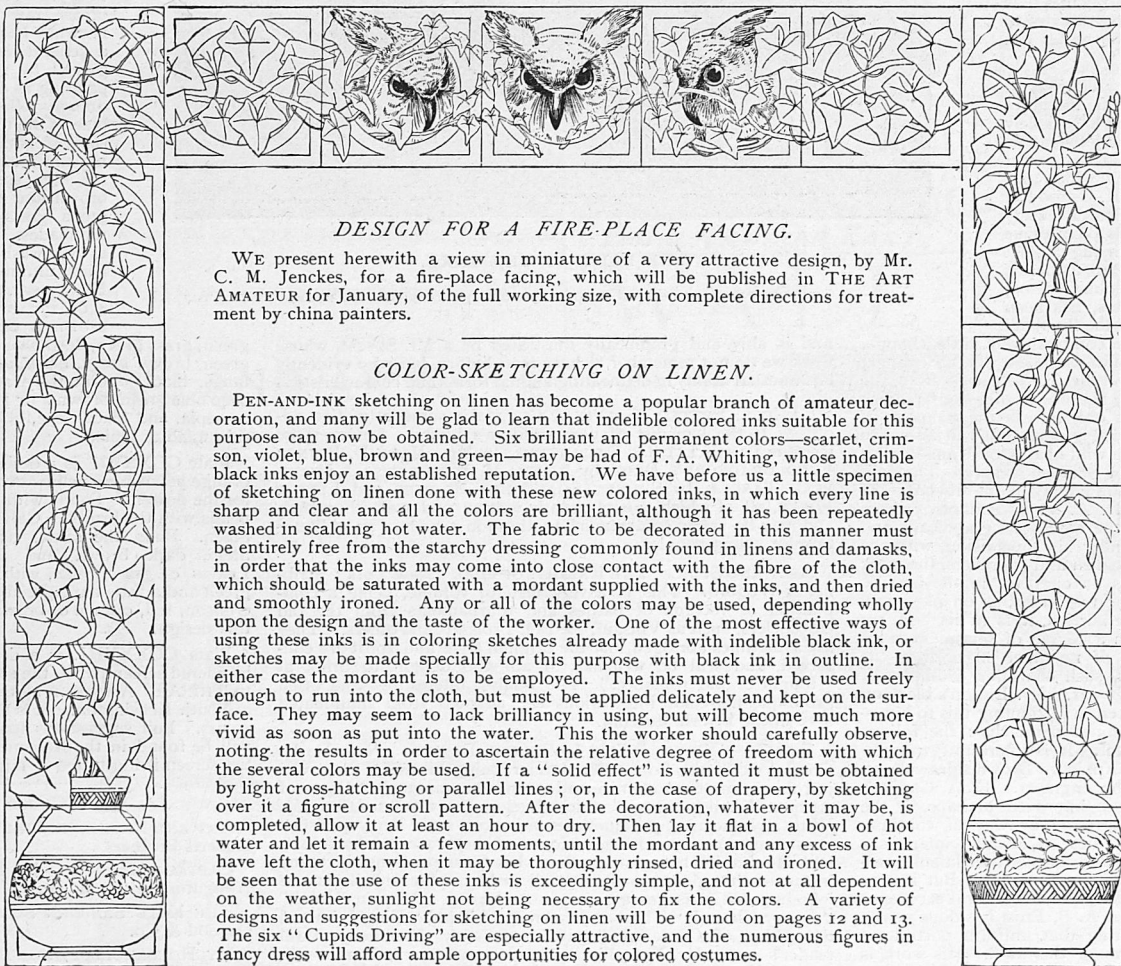
New Publications.

THOMAS BAILEY ALDRICH'S POEMS. It has become customary with a large number of latter-day writers to apply such terms as "delicate," "graceful," "charming," and "fanciful" to the poetical work of Mr. Aldrich and such as bear any kinship to him in habit of mind or method of expression. This is a shallow and superficial view. To even a casual reader it must be apparent that a volume of poems which affords such varied and forcible material for illustration, must have force and breadth as well as delicacy and subtlety. Mr. Aldrich's versatility and strength are alike exemplified in such a clearly-cut cameo as "Dressing the Bride," such a scheme of local color as "When the Sultan goes to Ispahan," such a lyric as "The Queen's Ride," and such a dramatic creation as "Judith," not to touch on those other masterpieces where his command of verbal technique, his poetic sympathy with nature, and his spiritual and pathetic sense are variously apparent. He may not belong to the "dii majores," but he fills a niche all his own.

The illustrators of this volume, published by Houghton, Mifflin & Co., are the members of the Paint and Clay Club of Boston, including F. D. Millet, Marcus Waterman, W. L. Taylor, and W. L. Metcalf. The one illustration contributed by Mr. Millet belongs to the short poem, "Dressing the Bride," and is exquisite in its drawing and suggestiveness of Oriental color—in the accessories; the bride herself is about as unlike an Oriental as it would be possible to make her. Mr. Waterman supplies three illustrations, each individual yet all manifesting a subtly-expressed sympathy with the poetic mystery of his subject. Mr. Metcalf, in his two drawings that accompany "Friar Jerome's Beautiful Book," displays such powers of characterization that we hesitate to hold him responsible for "Judith in the Tower" with the left arm of the woman like a stump. This engraving of Mr. Hayman's is generally a poor performance and apparently has been cut upon a rotten block. Hardly more satisfactory is the same engraver's lumpy interpretation of Mr. Metcalf's Judith in the tent of Holofernes. If we did not know by tradition of the beauty of the Jewish heroine, we certainly should fail to discover it by this illustration. Mr. J. W. Taylor contributes some charming work, which has been well cut, if we except the inexcusable carelessness in the execution of the woman's hand in "The Queen's Ride." Mr. Taylor's "Before the Rain," engraved by Andrew, is one of the gems of the book. The Miantowona of F. W. Rogers is a clever bit of pictorial mysticism. Mr. H. Sandham's first drawing of the friar in "The Legend of Ara-Coeli," has been poorly engraved, with impossible perspective; but his

other contribution, a full page, admirably cut, by Closson if we mistake not, is the strongest illustration in the volume: it is full of action and excellent in composition and effect. The illustrations of "Baby Belle" and "The Lorelei," attributed to Mr. Closson, are not worthy of his reputation, especially the former. We are sometimes inclined to believe that this clever artist, having more work than he can attend to, must occasionally let his pupils use his name. The frontispiece of the book is a steel-plate portrait of Mr. Aldrich, very conventional in execution, but with the valuable quality of being a good likeness. The typography, like all the work we have seen from the Riverside Press, is irreproachable. The volume is bound in parchment paper covers, with a heliotype illustration in brown ink printed on the face, in the simple but elegant style of some of the artistic French publishers of the day.

PARISIAN ART AND ARTISTS. In this book, published by Osgood & Co., the artist Bacon gives us an exceedingly bright and readable series of chapters, written in a light, personal, and gossiping way, with occasional brief deviations into the expression of casual critical opinion. It contains over fifty illustrations, mainly sketches, and, as such, more or less representative of the artists contributing them. At the outset Mr. Bacon says: "By Parisian art I do not wish the reader to understand French art," and he proceeds to explain how to Paris "all schools, all fashions, all manners of artistic expression bring their tribute," and of this art-atmosphere so induced and intermingled his book



DESIGN FOR A FIRE-PLACE FACING.

WE present herewith a view in miniature of a very attractive design, by Mr. C. M. Jenckes, for a fire-place facing, which will be published in THE ART AMATEUR for January, of the full working size, with complete directions for treatment by china painters.

COLOR-SKETCHING ON LINEN.

PEN-AND-INK sketching on linen has become a popular branch of amateur decoration, and many will be glad to learn that indelible colored inks suitable for this purpose can now be obtained. Six brilliant and permanent colors—scarlet, crimson, violet, blue, brown and green—may be had of F. A. Whiting, whose indelible black inks enjoy an established reputation. We have before us a little specimen of sketching on linen done with these new colored inks, in which every line is sharp and clear and all the colors are brilliant, although it has been repeatedly washed in scalding hot water. The fabric to be decorated in this manner must be entirely free from the starchy dressing commonly found in linens and damasks, in order that the inks may come into close contact with the fibre of the cloth, which should be saturated with a mordant supplied with the inks, and then dried and smoothly ironed. Any or all of the colors may be used, depending wholly upon the design and the taste of the worker. One of the most effective ways of using these inks is in coloring sketches already made with indelible black ink, or sketches may be made specially for this purpose with black ink in outline. In either case the mordant is to be employed. The inks must never be used freely enough to run into the cloth, but must be applied delicately and kept on the surface. They may seem to lack brilliancy in using, but will become much more vivid as soon as put into the water. This the worker should carefully observe, noting the results in order to ascertain the relative degree of freedom with which the several colors may be used. If a "solid effect" is wanted it must be obtained by light cross-hatching or parallel lines; or, in the case of drapery, by sketching over it a figure or scroll pattern. After the decoration, whatever it may be, is completed, allow it at least an hour to dry. Then lay it flat in a bowl of hot water and let it remain a few moments, until the mordant and any excess of ink have left the cloth, when it may be thoroughly rinsed, dried and ironed. It will be seen that the use of these inks is exceedingly simple, and not at all dependent on the weather, sunlight not being necessary to fix the colors. A variety of designs and suggestions for sketching on linen will be found on pages 12 and 13. The six "Cupids Driving" are especially attractive, and the numerous figures in fancy dress will afford ample opportunities for colored costumes.

treats. He traces the various schools of art, beginning twenty years ago, with the romantic school headed by Eugene Delacroix, who was in turn followed by Couture. Then comes the realistic period, of which Théophile Gautier said: "The process is attaining a point of perfection disquieting, for the hand is becoming so skilful that the painter will soon be able to produce without brains." Mr. Bacon, be it observed, is in his book speaking only "of the current or fashionable art of this generation, what exists to-day, what may be supplanted in a few years and forgotten in a few more." It is to this end that he treats of the school of Independents or "Intransigents" or "Impressionists," as it has variously been denominated, and of which Manet was the "chief inventor and apostle." After him are mentioned all those names with which late years have made us more and more familiar, and which have been provocative of such conflicting discussion. We have individual and forceful sketches of these men, incidents of their lives, and anecdotes illustrating their idiosyncrasies and habits. Alfred Stevens is contrasted with Manet, but the latter is only represented by a strongly dashed-in head of Claude Monet, while a finished sketch of Stevens' poetic and pathetic "Autumn" of International Exhibition fame is given. Mr. Bacon allows Manet credit for influencing many young artists in a right direction, but he further emphasizes the opinion, generally received, that Stevens possesses qualities beyond Manet, such as might have made him founder of a school had he not been so difficult to imitate. He never neglected "the delicate gradations of tones and values." It would be easy, indeed, and grateful as well, to follow Mr. Bacon, step by step, over the ground on which he introduces the reader to the prominent young Parisian painters, some of whom will doubtless achieve enduring fame, and some of whom will gain only an ephemeral reputation. Such names as those of Bastien-Lepage, Duez, De Neuville, Carolus Duran and Dupain assert themselves as of men who have been essentially creative; those of Detaille, Vibert (in a less degree), Chevreillard, Grandjean and others, as of painters eminent in technique rather than conception. The reproduction of the "Study for Jeanne D'Arc," by Lepage, is very sketchy and surely not attractive, albeit the picture was "handled in his intense and realistic manner." Luc-Olivier Merson is a painter who has brought religious art under the control of realism, and his "Flight into Egypt," a study of which Mr. Bacon gives, combines sentiment and a certain symbolism with fine graphic power. We have here one or two such quiet studies as Detaille usually chooses, and some possessed of more verve and action by De Neuville and Berne-Bellecour. Jean Béraud is a Parisian who portrays the life of his city on boulevards and in cafés and gardens, and his broad sketches are clever and suggestive. De Nittis contributes a light and aerial little scene, "On the Quay," and Mr. Bacon himself introduces us to "Frère in his Sketching-Sledge." "Place aux dames" has not been Mr. Bacon's motto, for almost at the end of his book he comes to Lemaire and De Rothschild, La Princesse Mathilde, Sarah Bernhardt, Abbema and others, who are all recognized as artists of more or less note. Indeed, Madeleine Lemaire's "Portrait" of a young lady is very piquant and taking, while "The Young Girl and Death," which was on view in New York among Mme. Bernhardt's other works, attests her imaginative power. Munkacsy and Wahlberg occupy a chapter, though the two sketches by them are insignificant, and then we are introduced to the Spanish colony. "Study from Life," by Ricardo de Madrazo, is strong and characteristic—one of the best sketches in the volume, while Egusquiza's "Waltzers" is a most finished and suggestive little gem, full of the rhythm of sensuous motion and most faithfully engraved by Closson. The vicissitudes of the life of Rico, that most charming of water-colorists, are graphically told and a slight sketch by him is given, and finally a brief chapter devoted to John S. Sargent, D. R. Knight and other Americans and foreigners concludes the personal part of the volume, which is rounded off by a hypothetical answer to the unanswerable question, "Where is the Artists' Quarter?" The book cannot be regarded as critical, but simply as an appreciative descriptive view of art and its votaries as the writer has seen them in Paris.

THE LADY OF THE LAKE. New editions of old favorites in classical and romantic literature are constantly being issued, not perhaps solely for the charm and value of their subject-matter, but by reason of the superior field and wider scope for artistic and illustrative skill which they afford. Such is the case with J. R. Osgood & Co.'s beautiful holiday edition of Scott's "Lady of the Lake." To most readers this picturesque legend of Loch Katrine with its stirring conflict between Fitz-James and Roderick Dhu, its heroic and romantic figures of Ellen, Malcolm Graeme, the minstrel, the hermit, and others, has been familiar from childhood. Much of the highland scenery of Scotland has undergone comparatively little change, and in this new edition of Scott's famous poem (the charmingly engraved frontispiece of which, cut by T. Johnson—from the drawing, if we mistake not, of Mary Hallowell Foote—we republish herewith) the illustrations will not only refresh the memory of those who have been over the storied ground, but will also give those who have never "sought the wild heaths of Uam-Var" a very faithful idea of the character of Scottish scenery. The publishers have spared no pains to insure fidelity in the discharge of this task. They commissioned Mr. A. V. S. Anthony, whose reputation is well known, to visit the scenes so graphically and lovingly described by Scott, and under his supervision, with the aid of a competent staff of draughtsmen and engravers, the work has been done. His own work as an engraver in the book is generally admirable, and in one or two cases, as on page 156, where it has evidently been a little hurried, it is at its best, because most characteristic. There is a degree of sentiment in his landscapes which we find in those of no other engraver in the volume, unless we except, perhaps, such charming examples of Mr. Linton's line as we find on page 121. Mr. Linton's block on page 175—we can hardly be mistaken in attributing this to him—is quite aggressive in its old-fashioned simplicity: the foliage might be the work of Bewick himself. It is interesting to compare the trees with those in Mr. J. Appleton Brown's drawing on page 148—we do not recognize the engraver. E. A. Garrett's trophy on page 48 would have been improved, perhaps, by the use of the white line in the background by way of contrast. Among the scores of illustrations, there is at long intervals a block which might have been omitted without detriment—particularly that on page 192 by one of the Clements. But it may be hypercritical to single out defects when the general excellence of the engraving is so marked. Mr. A. B. Frost has done nearly all of the figure illustration, insuring that uniform portraiture which is generally lacking in books of this kind. His work is marked by character, vigor and spirit, and occasionally by tender-

ness, although at times it lacks ease and unity, and, as in the case of the drawing on page 47, where Fitz-James

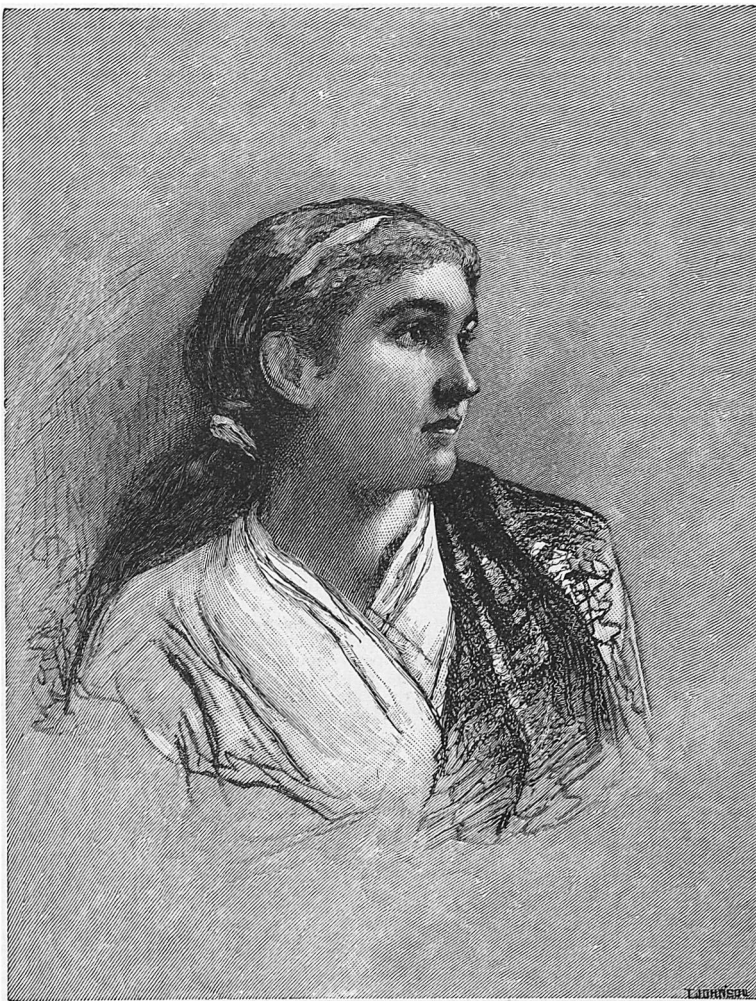
"crossed the threshold—and a clang of angry steel that instant rang,"

is marred by an unpleasant linear repetition. There is too much of the picture and too little of the illustration in some of his drawings. This is conspicuously shown on page 39. Very good and adequately handled are the interior and figures on page 85, the "Cross of Fire" scene with Brian the Hermit, on page 102, the closing scene of the story on page 242, and, indeed, most of Mr. Frost's other contributions evidence not only careful study of type and scene, but original power and romantic sense. Mr. J. Appleton Brown supplies some graceful work, as does Mary Hallowell Foote, and the headpieces, and half-titles are eminently decorative and artistic, particularly those on pages 132 and 207. We should have preferred less uniformity in the distribution of the woodcuts. But this is a matter of taste. Altogether it must be said that the book is a very creditable production. The engraving has in general been carefully and skilfully done, the letterpress is clear and well-edited, and the work is a valuable addition to our illustrated literature.

LITERARY NOTES.

THE CHANGING YEAR (Cassell, Petter, Galpin & Co.) is a handsome collection of pictures and poems of life and nature. The four seasons have severally their songsters and artistic interpreters and the result is a very readable and attractive literary menu.

WILD ANIMALS AND BIRDS: THEIR HAUNTS AND HABITS. By DR. ANDREW WILSON. New York: Cassell, Petter, Galpin & Co. We have here a very interesting and well-written work, dealing mainly with the natural aspects of animal life, and displaying much zoological research. It is anything but prolix,



THE LADY OF THE LAKE.

FRONTISPICE OF OSGOOD & CO.'S HOLIDAY EDITION OF THE POEM.

and is ably and graphically illustrated by a Mr. Specht, whose work we do not remember to have seen before, but who evidently has unusual ability in delineating animal forms and characteristics.

CASSELL, PETTER, GALPIN & CO. make some attractive additions to the long list of new children's books. Among these we note PAPA'S LITTLE DAUGHTERS, by Mrs. MARY D. BRINE; FRED BRADFORD'S DEBT, by JOANNA H. MATTHEWS; A MOON-BEAM TANGLE, by SYDNEY SHADBOLT; BO-PEEP and LITTLE FOLKS, all of which are pleasantly written and well illustrated, and may be safely commended to those in search of good literature for young people.

BELT AND SPUR. THE KNIGHTS OF OLD. New York: Scribner & Welford. This is a very tasteful volume, being a compilation of records of battles and tournaments from the old chroniclers, such as Vinsauf, Le Bel, Froissart and others. They are sometimes abridged, but the original style and spirit are conserved, and will be welcome to all who delight to drink at "founts of old romance." The quaint, interesting, and often grotesque flat-color illustrations are adapted from illuminated MSS. in the British Museum.

THE BOYS' PERCY, edited by SIDNEY LANIER. New York: Charles Scribner's Sons. Mr. Lanier, being himself a poet, was just the person to modernize and amend the famous "Reliques of Ancient English Poetry," which Bishop Percy printed in 1765. With well-meant but sometimes mistaken zeal, Percy polished the strong conceits and rugged forms of the brave old balladists, and Mr. Lanier has gone back of his "emendations" in many instances, has done away with all orthographic archaisms and left out such passages as were not cleanly. "Robin Hood," "Chevy Chase," "The Nut-Brown Maid," and "King John and the Abbot of Canterbury" will immediately take the youthful reader's eye. Mr. Bensell's illustrations are spirited and well-drawn. No better Christmas gift could well enrich a boy's library.

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE CCXXI. is an ecclesiastical embroidery design from a cope of sixteenth century Spanish workmanship preserved in the Musée de Cluny. This vestment is of bright red velvet, with orphreys and collar embroidered in silk and fine gold. The design shown appears upon the collar. The ornaments surrounding the "Adoration" are particularly vigorous and beautiful, and might be advantageously employed in secular embroidery.

Plate CCXXII. is a series of Christian emblems designed to be executed in oil or water colors. They should be done in bold, strong lines, especially if they are to be placed at some distance from the eye. The principal colors, in accordance with canonical rules, are white, red, violet, green, and black; but blue, symbolizing the heavens, is used quite as frequently as the others. In decorations for temporary use no restrictions are placed upon the use of any of these colors. Red, blue, and yellow, in combination with white, may be freely used in any of the designs. In all cases a better effect is obtained by outlining the design and every detail with a bold line of black.

Plates CCXXIII. and CCXXIV. are designs for Christmas decorations which are treated at length in an article on page 18. The leaf borders in Plate CCXXIV. will also be found useful for general decorative purposes.

Plate CCXXV. is a design for a cup and saucer—"Daisies." The background may be laid in with carmine No. 1, celeste blue or apple-green. With the carmine and blue, add two drops more of fat oil, and less of lavender. Dab the surface as usual with a piece of cotton covered with chamois skin. When perfectly dry, draw with a pencil the outline of the design. If no background of color is used, the design can be transferred, after rubbing the china with a drop or two of fat oil and turpentine. Before proceeding to paint, all the background color must be carefully scraped off. Take pearl-gray, adding a little apple-green and black. Mix thoroughly, and draw with this mixture the outlines of the daisies and buds; make every petal distinct, shading with the gray mixture as expressed in the design. The centres of the flower paint with orange-yellow, yellow ochre, sharpening the shaded edge with brown 4 or 17, but not too strong. Paint the calyx of the buds, stems, and leaves in apple-green, shaded with grass-green, brown-green, and dark-green No. 7. Throw the leaves that lie underneath in strong shadow, making those with little shade of bright, warm color.

Plate CCXXVI. is a design for a plaque—"Bird and Serpent"—or the frog may be substituted if the artist has a prejudice against snakes. If to be executed in oil colors, draw the design carefully with pencil. Lay in the whole painting with the prominent colors, reserving the close finish until the second coat. Paint the sky at the base in warm sunset colors, gradually ending at the top in blue. Make the stem of the vine Vandyck brown and white; leaves, zinober green No. 1; flowers, rose madder and crimson lake; tall grasses on the right, zinober green No. 2 and 3; grasses at the base, warm bright greens alternating with deep blue greens. For these use Indian yellow, Antwerp blue, indigo, and all three zinober greens. Paint the serpent in green, black, and orange, mixing the orange with the others to reach a brown green effect. In the second painting add emerald green in high lights; eye and fangs in black. Make the bird in new blue and white, adding emerald green with the blue in the second painting and chrome green No. 3 on the tail and wing feathers. Paint the breast cream color, orange and brown in the shadows, cadmium No. 1 and white, cadmium No. 3 and Vandyck brown. Let the bird's feet be brown and white, strongly articulated with brown. If the base of leaves, water and frog is preferred, paint the grasses and leaves of warm bright greens near the front, receding in pale blue greens. Water, permanent blue or cobalt, white, Vandyck brown, zinober green No. 3. Frog, raw sienna, chrome green No. 3 and black; breast, raw sienna and white; mouth, Vandyck brown. In painting the same in mineral colors, a general idea of the effect of the whole can be gained by reading carefully the directions for painting in oils. For the sky use mixing yellow, orange yellow, carmine No. 2, ultramarine, the blue at the top fully one third of the space. Use three blenders, dropping the yellow one on reaching the rose color, and the rose-colored one at the blue space. For the vine stem use light brown and brown 4 or 17; vine leaves, apple green, grass green, and a little brown to sharpen the shades. Flowers, carmine No. 1, shaded with a thin wash of apple green; stamens, brown. Bird, ultramarine, deep blue green, deep green No. 7; eye, black; beak, yellow ochre and brown 4 or 17; breast, mixing yellow, yellow ochre, brown 4 or 17; feet, brown. Grasses, apple green, grass green, deep blue green, brown green. Serpent, grass green, brown green, black, and a little orange yellow; eye and fangs, black. Paint the water with ultramarine, brown green, deep blue green, brown 4 or 17. Frog, brown green, yellow brown or sepia, and black; eye, black; mouth, brown 4 or 17; breast, thin wash of sepia.

Plate CCXXVII. is a design for a vase—"Wallflowers." Mix orange yellow and yellow ochre, or a thin wash of yellow brown for the flowers. Shade with deep red brown, and articulate the petals with the brown. Calyxes, grass green, shaded with brown green. Buds, the same, tipped and shaded with red brown. Stem, dark brown and ultramarine, shading with brown. Leaves of grass green, with a clear line about them of brown green and a little dark green No. 7, to make a strong color. A crimson, red, orange or brown background would look well with this design.

Plate CCXXVIII. is a design of "Wild Roses" for an embroidered screen panel, the second of a series of four contributed to THE ART AMATEUR by the Royal School of Art Needlework at South Kensington. It is to be worked on satin in silk, natural colors. Full suggestions for the treatment of the entire screen will be found in the November number, page 129, where the entire screen is illustrated in miniature.

BOOKS RECEIVED.

ART AND NATURE IN ITALY. By EUGENE BENSON. Boston: Roberts Brothers.

CAPTAIN MANSANA. By BJÖRSTJERNE BJÖRNSON. Boston: Houghton, Mifflin & Co.

THE KATE SANBORN SUNSHINE CALENDAR. Boston: J. R. Osgood & Co.

MY HOUSEHOLD PETS. By THEOPHILE GAUTIER. Boston: Roberts Bros.